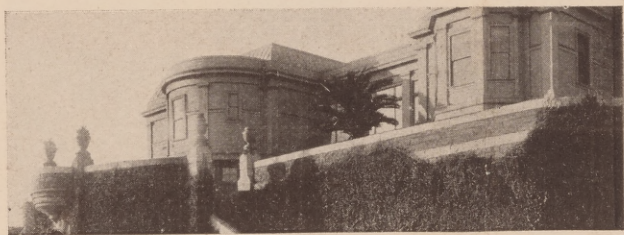




S. F. INSTITUTE OF ART
SUMMER SESSION
CALIFORNIA SCHOOL OF FINE ARTS
AFFILIATED COLLEGE UNIVERSITY OF CALIFORNIA
June 25th to August 4th
1917

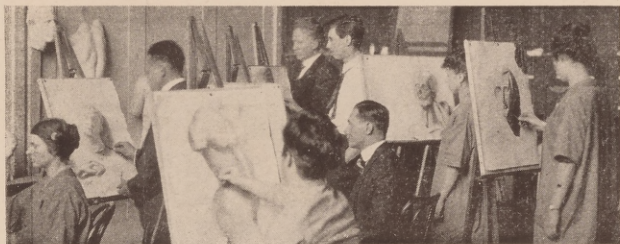


THE California School of Design was founded by the San Francisco Art Association in 1874. In 1893 it was affiliated with the University of California. The School is situated in the San Francisco Institute of Art (formerly the Mark Hopkins Institute) on the corner of California and Mason streets, in the residence district, overlooking the Bay of San Francisco. It is a practical art school that for forty years has been conducting all the courses usual in such schools. The summer session organized during the vacation period under the regular instructors, is arranged to give to those students who cannot attend the regular session, as well as many students of the School who desire to continue their work during the summer, the advantages of this well-known institution.

The Summer Term begins on Monday, June 25th, and ends on Saturday, August 4th, 1917, embracing a period of six weeks.

No Examination or previous instruction is required of students who enter.

The Tuition Fee is \$20.00 for all-day attendance and \$12.50 for half-day attendance, and includes attendance in any or all of the classes, both morning and



afternoon. Fees will not be returned on account of non-attendance. While it is not possible, of course, for students to undertake all the courses simultaneously, the moderate fee will enable them to select such classes as their needs, or inclinations, indicate.

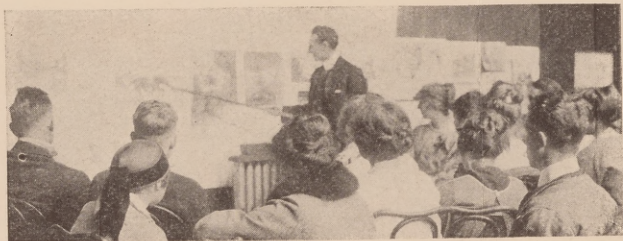
Certificates of attendance based upon the work accomplished will be given to students after the school closes.

Credits are given for work accomplished during the Summer Session toward work in the regular term. Students working for Normal Certificates will also be credited with work accomplished during the Summer Session.

Teachers of Art will find that the work is arranged particularly for their needs and that there will be much for adaptation to their own work.

The Benefits of studying at a school of art where the art subjects are not incidental to other studies and which are given by the regular staff of instructors is offered to each student.

The Honors attained by the San Francisco Institute of Art are many. Prominent artists and illustrators have received training at the School. In national



competition the students of the San Francisco Institute of Art have taken the greater amount of awards for four successive years, as well as winning the majority of local awards in open competition for posters, designs, etc.

Students are requested to state on the registration form what classes it is their intention to attend.

All of the foregoing courses will be conducted during the week excepting Saturday. A schedule of classes showing attendance of instructors will be posted at the beginning of the term. This arrangement will be subject to change if the necessity arises.

The Art Galleries of the Institute will be open to students during the Summer Term.

Students are required to provide their own material, which may be bought in the School if desired. Easels, tables, etc., are furnished free of charge.

Tuition fees are payable in advance to the Clerk of the School. Checks should be made payable to the order of the San Francisco Art Association. Board and lodging may be obtained at varying prices to suit individual needs at numerous places in the neighborhood of the School.

For further information apply to Pedro J. Lemos, Director of the School, California School of Fine Arts, San Francisco, California.



Summer Session Faculty

JOHN A. STANTON — *Director of the Summer Session.—Antique Drawing and Portrait Class.*

FRANK VAN SLOUN — *Outdoor Painting from Costumed Figure, and Illustration Class.*

LEE F. RANDOLPH — *Outdoor Sketching, and Anatomical Sketch Class.*

GERTRUDE PARTINGTON — *Sketching, Pen and Ink and Etching Class.*

KATHERINE GILLESPIE — *Decorative Design Class, and Handicrafts.*

CELIA B. SEYMOUR — *Fashion Drawing and Costume Design Class.*

FRANK B. LEMOS — *Lettering and Commercial Art Class.*

NOTE—Weekly schedule giving the days on which classes occur and the days instructors are in attendance is shown on the last page.



Courses of Study

DRAWING FROM THE CAST AND STILL LIFE

John A. Stanton

Drawing from antique and anatomical casts and still life in charcoal. The study of line and form proportions, light and shade, values and composition. A course giving the elements and foundation work for art students.

DRAWING AND PAINTING FROM THE PORTRAIT AND STILL LIFE

John A. Stanton

Painting from costumed models and still life in various mediums. This class presents opportunities for beginners and advanced students to further their work, as well as those who wish an opportunity to work from the model when painting.

OUTDOOR PAINTING FROM COSTUMED FIGURES

Frank Van Sloun

A class for the study of sunlight and outdoor color in relation to the costumed figure. New notes of color, the composition of backgrounds as related to the figure and the use of mediums will be given full attention.



ILLUSTRATION CLASS

Frank Van Sloun

Drawings in wash, pen and ink, crayon and other mediums for the printed page will be studied from models posed in accordance with illustrator's requirements. The composition of the subject as regards its fitness to newspapers, magazine or book purposes will be presented.

OUTDOOR SKETCHING CLASS

Lee F. Randolph

Drawing and painting from outdoor landscape and marine in oil and water-color, giving attention to securing the sunlight and open-air effects in which the locality of San Francisco abounds. Short trips will be made to interesting points around the bay.

ANATOMICAL SKETCH CLASS

Lee F. Randolph

A class for studying those parts of the human anatomy, bones and muscles, which influence the contour of the human figure, reposed and when in action. The course will be presented by charts, and drawings from the skeleton and the human figure. A course that will eliminate many of the difficulties contended with by students in the drawing of the figure.



SKETCH CLASS FROM MODELS

Gertrude Partington

Sketching from the costumed figure in both long and brief periods, to secure the action, character, etc., of the model. A course particularly planned to aid the student in memory and visualization work and the rapid rendering of subjects.

PEN AND INK AND ETCHING CLASS

Gertrude Partington

The use of pen and ink in drawing from still life and models for illustration purposes. A class will be conducted also for those desiring the knowledge of etching in its various steps. An excellent etching press at the School permits the students to print their etched plates, learning the complete process.

DECORATIVE DESIGN CLASS

Katherine Gillespie

A course of design principles for elementary and advanced students, presented for application to vocational and industrial requirements. A system of gradual problems developing ability to create good design in line, form and color from natural motifs. New methods of securing and applying color harmony will be presented.



HANDICRAFT CLASS

Katherine Gillespie

Various handicrafts, among which will be tooled and modeled leather, stencil and block printing, textile and leather batik work, gesso and relief frame work. New and practical problems for the art teacher will be found in these problems, permitting the application of design in forms inexpensive and simple in equipment.

COSTUME DESIGN CLASS

Celia B. Seymour

The study of the principles of design as applied to costume design. The subject will be studied from the artistic and practical standpoints, consideration being given both to the subject as regards dress construction and illustration for fashion drawings. The needs of the costume designer, for personal, industrial or school presentation, will be fully considered.

LETTERING AND COMERCIAL ART CLASS

Frank B. Lemos

The study of lettering for artistic and commercial needs. The requirements of commercial and advertising drawings for posters, book plates, labels, cover designs, booklets, etc., will be included in the problems. Professional instruction will be given as regards the technical limitations of the processes through which drawings are reproduced.



Summer Privileges

The equable climate and picturesque environments of the bay section are well known. They give advantages for summer study superior to those schools situated in less favored localities.

The attention of the student is also called to the fact that the summer course in the California School of Fine Arts is one presented by a school of national reputation, where the study of art and its applications is its only subject. This insures a thorough and beneficial course of study to those enrolling.

The directors of the School, knowing that large enrollments in classes prevents the individual student from securing the maximum of attention, reserve the right to close enrollments in classes when certain numbers are reached.

Applicants are requested to note on the accompanying enrollment blank those subjects in which classes they desire to enroll and to mail these to the Director of the School.

TUITION RATES

All-Day Classes for six weeks	\$20.00
Half-Day Classes for six weeks	12.50

Materials for each class is extra and varies with the need of the individual student. The equipments planned for classes have been planned economically and are inexpensive.



Regarding the School

It is generally acknowledged by art educators and those qualified to judge that the California School of Design, conducted by the San Francisco Institute of Art, is the largest, best equipped, and the superior art school of the West.

Of the thousands who have studied in the School of Design a large proportion have achieved success in the profession of art, some having become distinguished, while many hundreds have become self-supporting in various art industries.

The Art Institute has a superior reputation, not only throughout the United States but in Europe as well. No less authority than Benjamin Constant publicly commended it to the Julian Academy in Paris.

In open competition entered into by all of the art schools of the United States and Canada for the scholarships awarded by the Art Students League of New York, the San Francisco Art Institute has led during the past five years. During the year 1913 five awards out of eleven were won by students of the San Francisco Institute of Art. During the year 1914 five awards out of seventeen were won, more than was granted to any other one school. During the year 1915 the greatest number of awards were again received. During the year 1916 over one-half of the



awards were won by the students of this School, placing it distinctly at the head of the art schools in the United States.

Several scholarships and cash prizes are awarded to students at the end of each school year for the best work, enabling ambitious students further opportunities of free tuition.

Every effort is used by the School to secure employment for those students who are prepared and desire to enter the art industries.

*Extract from the San Francisco Chronicle,
August 23, 1914*

"Our hats off to them," said Robert Aitken, instructor in sculpture in the Art Students League of New York. Aitken was formerly instructor in the same department of art at the San Francisco institution when it was known as "Mark Hopkins." He is here on a short vacation.

"Not only do Western students win the larger share of the scholarships, but immediately on entrance for their year's free study, almost invariably they take No. 1 positions in their classes. Any other city than San Francisco would boast inordinately about this, but you seem to take it as a matter of course, and indeed it happens so frequently that the New York faculty of the Art Students League is beginning to accept Western superiority as a matter of course, too."

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WEEKLY CLASS PROGRAM * SUMMER SESSION

		J-A STANTON	F-VAN SLOUN	G-PARTINGTON	L-F RANDOLPH	K GILLESPIE	F-B LEMOS	C SEYMOUR
MON.	A.M.	ANTIQUE	PAINTING		OUTDOOR SKETCH		COMMERCIAL ART	
	P.M.	PORTRAIT				DESIGN		
TUE.	A.M.		PAINTING		ANATOMICAL SKETCH			
	P.M.			SKETCH	OUTDOOR SKETCH	HANDICRAFT		
WED.	A.M.		PAINTING				FREEHAND LETTERING	
	P.M.			PEN & INK ETCHING		DESIGN		
THU.	A.M.		ILLUSTRATION					COSTUME DESIGN
	P.M.	PORTRAIT		SKETCH		HANDICRAFT		
FRI.	A.M.	ANTIQUE	ILLUSTRATION					COSTUME DESIGN
	P.M.	PORTRAIT					COMMERCIAL ART	

CALIFORNIA SCHOOL OF FINE ARTS * 1917

